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of which the first edition appeared at Tübingen in 1534, followed by other editions at Göttingen (1542), Leipzig (1552), Jena (1567), etc.⁸

This entertaining study is, according to the author, mainly destined to serve as an introduction to more extensive works devoted to the following centuries, which, as we are aware, are much more indebted to America than the sixteenth. This is especially true of the eighteenth century, when the conception of society underwent a complete change. Rousseau—who owes more to his predecessors than we are readily inclined to believe—represents the climax of this undercurrent of philosophical development; and from him we have as a natural offshoot that most graceful of Munchausens, Chateaubriand. The later schools were unable to cast off the spell of this literary magician; and even to-day there is at times a tendency to return to the pages of *Les Natchez* for the ideal conception of the life of the savage. M. Chinard has a most interesting field before him, and, if we may judge by the present work, he will acquit himself in a brilliant and scholarly manner, provided that a little more care is taken in the preparation of his studies for publication. And it is well worth while for those who anticipate the pleasure of reading the forthcoming studies of M. Chinard to familiarize themselves with the *Exotisme américain au XVII^e Siècle*.

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CORRESPONDENCE

TWO NOTES ON SIR THOMAS MORE

To the Editors of *Mod. Lang. Notes*.

SIRS:—I. The publication of Mr. John S. Farmer's excellent facsimile of the *Sir Thomas More* manuscript in the British Museum (*Tu-*

⁸ A few errors that might cause confusion may be noted: "mais l'un étant Espagnol" on p. 216 should read "mais l'un étant Italien"; on p. 229 *Centinera* should be changed to *Centenera*. Gaspar de Villagra's *Conquista* (p. 229) appeared in 1610 and not in 1510. The French translation (1627) of Drake's voyage, cited on p. 234, note 1, is far from being the first, for the *Voyage de Messire François Drake aux Indes Occidentales* was published in Leyden in 1588, while another translation was issued in Paris by Jean Gesselin in 1613. And on p. 239, note 1, John Carter Library should read John Carter Brown Library, etc.

dor Facsimile Texts, Folio Series, 1910) makes the text of this most difficult and interesting writing generally accessible in a reproduction hardly less authoritative than the original. It is to be hoped that the vastly increased opportunity for leisurely study of the manuscript thus afforded will facilitate the deciphering of the difficult pages and thus lead to a more complete restoration of the true readings where these have not grown altogether illegible.

I desire to correct an error in my text of the play, to which Mr. Walter Faxon of Lexington, Mass., most kindly drew my attention some time ago. In Act III, scene II, ll. 20, 21 (*Shakespeare Apocrypha*, p. 399), I have inadvertently incorporated the following mistaken reading of Dyce, the first editor of the MS.:

"Is when the *thred* of *hayday* is once spoun,
A bottom great woond vpp greatly vndonn."

A reference to Mr. Farmer's facsimile, folio 10, verso, two lines from the bottom, will show the proper reading to be, as Mr. Faxon says, "when the *thred* of *hazard* is once Spun." My text of the play was set up, not from a pen and ink transcription of the manuscript, but, as is usually the practice in such cases, from a copy of Dyce's printed version collated with the original. I regret that I overlooked the discrepancy just noted when I made my collation.

It follows from what has been said that the *NED*. is in error when, on the basis of Dyce's text, it cites the passage in question as its earliest instance of the word, "hey-day." "Bottom" in the second line of the quoted passage means, of course, a "ball of thread." Shakespeare alludes to the same common Elizabethan meaning of the word in the name of Bottom the Weaver.

II. Another mistake occurs in my note to IV, i, 298, referring to the words, "Mason among the king's players" (*Shakespeare Apocrypha*, pp. 406 and 437). "Players of the king's interludes" are mentioned as early as 1494, during the reign of Henry VII (see Collier, *History of English Dramatic Poetry*, etc., ed. 1879, i, p. 44), and they continued in favor under Henry VIII and Edward VI. As late as Twelfth Even, 1551 (Jan. 5, 1552, according to modern reckoning), during the sovereignty of the latter monarch, the Loseley mss. mention "John Birche and John Browne, the king's entrelude players" (*Loseley mss.*, ed. Kempe, p. 58). The most pertinent reference, however, is dated Jan. 6, vi Henry VIII (i. e., 1515, N. S.) and is cited by Collier (*op. cit.*, i, p. 77):

"To the Kings Players in rewarde 3l, 6s, 8d.
To John Haywood wages 8d per day.
To John Mason wages 8d per day."

The juxtaposition of the names of the greatest playwright of Henry VIII's reign and the performer whom our play alludes to as the premier actor of the day is interesting in itself, and it offers one proof more of the extraordinary accuracy of the topical references in *Sir Thomas More*.

NOTE.—Since these paragraphs were written, Dr. W. W. Greg has published in the *Malone Society Reprints* an exceedingly careful rendering of the *Sir Thomas More* manuscript, which will doubtless be accepted as final in regard to palæographical details. In addition to the inaccuracy mentioned above, Dr. Greg finds two other instances in which Dyce's text, followed by mine, misreads words of the manuscript. Instead of "wrought" on fol. 4^b of the manuscript, which is here rather damaged (p. 389, l. 184 of my edition), Dr. Greg reads "provokte," and instead of "leve cavell" on fol. 13^b (p. 401, l. 250) "live Civell." Reference to the facsimile convinces me that the former alteration is certainly correct and the latter probably so. I have no doubt that Dr. Greg's edition is right also in the two hundred cases where he states that he has corrected Dyce's spelling or his representation of contractions. Since the new editor is inclined to hold rather heavily against me my failure to correct Dyce in most of these minutiae, it may be fair for me to say—without wishing to detract from Dr. Greg's incomparable superiority as a palæographer—that my reading, for instance, of "obedience" for "obedienc" or "laudant" for "lawdant" was not due in every case to carelessness or to inability to decipher the manuscript. I feel quite clear now that every such trivial deviation was a mistake, but at the time my text was prepared it was far from evident either to me or to the publishers of my book that a work destined for a rather wide circle of readers dare carry its fidelity to the letter of the original to the same final limit which is desirable in the private publications of learned academies.

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A NOTE ON THE *Critic*

To the Editors of *Mod. Lang. Notes*.

SIRS:—In Sheridan's *Critic*, Mr. Sneer is somewhat surprised at hearing Beefeater exclaim,

"Perdition catch my soul but I do love thee."

Upon Dangle's remarking that he believed there was something like it in *Othello*, Puff replies:

"Gad! now you put me in mind on't, I believe there is—but that's of no consequence; all that can be said is, that the two people happened to hit upon the same thought and Shakespeare made use of it first, that's all."¹

It is curious and interesting that a coincidence apparently of the same sort as the one alluded to by Puff, occurs in this same play. In the duel scene Whiskerandos falls, crying out:

"O cursed parry! that last thrust in tierce
Was fatal.—Captain, thou hast fenced well!
And Whiskerandos quits this bustling scene
For all eter—"

And Beefeater continues:

"—nity,—he would have added, but stern death
Cut short his being and the noun at once!"²

These lines are almost the counterpart in burlesque of a passage in serious vein from a tragedy (*La Mort de Daire*)³ by the youthful French poet Jacques de la Taille who died in 1562, a passage which brought the author as much factitious celebrity as James Thomson has derived from the famous line in *Sophonisba*.

In La Taille's tragedy, Darius with his last breath utters the following prayer:

"Ma femme et mes enfants aye en recommanda . . .
Il ne put l'achever, car la mort l'en garda."⁴

It seems very doubtful that Sheridan could have known the tragedy of La Taille, or that it could have been anything but the burlesque

¹ Sheridan, Works, ed. Bell, London, 1898, p. 476-477.

² *Ibid.*, p. 480.

³ So cited by Rigal in P. de Julleville, *Hist. de la Lang. et de la Litt. franç.*, Paris, 1901, III, 275. Cited as Daire by P. de Julleville, *Théâtre en France*, and by Darmesteter et Hatzfeld, *Le seizième siècle en France*.

⁴ P. de Julleville, *Théâtre en France*, Paris, 1901, p. 78. I have been unable to see an edition of *Daire*, but since writing the above note, Professor Armstrong of the Johns Hopkins University has kindly communicated to me the following variant:—

"O Alexandre, quelque part que tu sois,
Ma mère et mes enfans aye en recommanda . . .
Il ne peust achever, car la mort l'en garda."

(Baguenault de Puchesse, *Jean et Jacques de la Taille*, Orléans, 1889, p. 55.) In the second line of de Puchesse's quotation, the obvious error *mère* has been corrected by Petit de Julleville.